tn *The Princess Casamassima,* Henry James further explores the theme of refined self-awareness. The uneasy world of revolution and financial depression of the '80 's is the back-drop for the drama that is enacted in the consciousness of a man who is al! sensibility. The tragedy of Hyacinth Robinson is the tragedy of a man who commits himself to a cause in haste and then realises how repulsive it is to his own 'self. The act of violence, which Hyacinth is called upon to perform, is in reality a murder of that true nature of his, which responds spontaneously and fully to the rhythms of aristocratic life. His suicide is not only an escape from the hateful necessity of betraying his own self, but is the culminating gesture which an intensely felt life makes in affirmation of refinement as the total engagement of the human personality in experience and awareness,

The division of the self in Hyacinth is the cumulative result of forces which influence his growth. Hyacinth is an artist with a clear and sensitive intelligence, and endowed with an imagination 'which will always give him the clue about everything/ His sharp Insight, and his capacity for selfless devotion, self-criticism, and self-irony are qualities natural to a man of intelligence, feeling, and honesty. The bastard child of a patrician father and a plebeian mother. Hyacinth is brought up by the quiet spinster, Miss Pynsent, who nourishes fond hopes of Hyacinth being reclaimed by the patrician class. In his early years Hyacinth is influenced by the revolutionary principles of the anarchist musician, Anastasius Vetch, the French communist book-binder, M. Poupin, and the practical revolutionary, Paul Muniment.

Hyacinth develops a sympathy for the downtrodden lower classes in society and pledges his life to the cause even if that might involve him in an act of violence. He meets the Princess Casamassima who is separated from her wealthy Italian husband, and is anxious and eager to be of assistance to the revolutionaries. The Princess is as capricious and self-willed as ever, and her beauty and charm are as fatal in their impact on Hyacinth as those of Christina had

been on Roderick Hudson. Like Hyacinth, she combines in herself an artistic and aristocratic temperament, with a profound and restless sympathy for the oppressed. The Princess herself is an illegitimate child, like Hyacinth, and bears a grudge against a society powerful enough to force her into a repudiation of its power. In Hyacinth a refined awareness involves his self in a moral dilemma, whereas in the Princess a total want of the refining self-knowledge drives her into a capricious pursuit of her will. In Hyacinth, however, she recognizes;